



EXHIBIT PATRONS

MOIRA & ALFREDO



MEDIA PARTNERS





PROGRAMMING PARTNER



EXHIBITION PARTNERS

















Ambassade du Canada

CONTENTS

DEPARTMENTS

3 First Word

4 Calendar

6 Dispatches

11 Hidden Spaces

12 My ROM

14 Backyard Biodiversity

17 Ask an Expert

18 Insider Profile

37 ROM Style

38 ROM Travel

40 Member Benefits

43 ROM Governors

48 Exhibit A

FEATURES

Discoveries of Pompeii 20

Unearthing Pompeii's hidden past. PAUL DENIS

Exploring Generations 24

Annu Palakunnathu Matthew shares her passion for memory, culture and identity through photography.

DEEPALI DEWAN

A Man of the Cloth 32

The Collecting Genius of Charles Currelly.









Paul Denis ASSISTANT CURATOR **GREEK & ROMAN**

Paul has worked on the Museum's Greek and Roman collections since 1981. His work focuses on object research and preparation for galleries and exhibitions as well as acquiring new artifacts for the ROM. Paul is the lead curator of the new exhibition Pompeii: In the Shadow of the Volcano.



Deepali Dewan SOUTH ASIAN VISUAL CULTURE

Deepali is an art historian with a special interest in South Asia. She joined the ROM in 2002. She has previously worked at the Walker Art Center and The Asia Society. Her research interests encompass nineteenth and twentiethcentury visual culture of South Asia and the South Asian diaspora.



Sarah Fee CURATOR EASTERN HEMISPHERE **TEXTILES & FASHIONS**

Sarah, cross-appointed to the University of Toronto and the Musée du Quai Branly, joined the ROM in 2009 as Associate Curator. During her research, she learned cloth making and its social significance by living amongst the Tandroy cattle herders in Madagascar.



Sarah Horsfall INTERN **ROM PRESS**

Sarah is passionate about archaeology and history and after completing her degree at the University of Toronto. she has been working to integrate her academic and career goals. Since completing her internship at the ROM, she is looking forward to continuing her career in publishing.



ROM MAGAZINE

Vice President Marketing, Communications, and Media

Sandy Bourne

Assistant Vice President PR & Publications

Marnie Peters

Content Manager Douglas Thomson

Art Director

Production Editor

Sheeza Sarfraz

Contributors

Denise Dias Anna Kohn Jacqueline Miller Suzanne Parkes

Photography

Brian Boyle (unless otherwise indicated)

Editorial Offices

Royal Ontario Museum 100 Queen's Park Toronto, ON M5S 2C6 416.586.5505

Advertising

magazine@rom.on.ca

Sponsorship

416.586.5546 saraz@rom.on.ca

Published four times a year by the Royal Ontario Museum through the generosity of the Louise Hawley Stone Charitable Trust.

© Royal Ontario Museum, 2015.

Indexed in the Canadian Periodical Index and the Canadian Magazine Index, and available online in the Canadian Business & Current Affairs Database ISSN 1911-947X and through Thomson Gale

Canadian Publications Agreement #40068986.

Subscriptions and Single Copy Sales

Subscription cost (four issues) \$20 including HST; outside Canada add \$8 for postage and handling: single copies cost \$5.95 plus HST

Circulation and subscription inquiries should be addressed to Julie Govan at julieg@rom.on.ca

The ROM is an agency of the Government of Ontario.

Honourary Patrons

His Excellency the Right Honourable David Johnston, C.C., C.M.M., C.O.M., C.D. Governor General of Canada The Honourable Elizabeth Dowdeswell, O.C., O.Ont, Lieutenant Governor of Ontario

Board of Trustees

Bonnie Brooks (Chair) Martha Durdin (Vice-Chair) Mohammad Al Zaibak Danuta Buczynski Francis Chou Ronald Graham Christopher Jamroz Anne Lindsey Kevin Morris Nita Reed Elaine Roper Ray Sharma Keith Spence Atul Tiwari Frederic Waks

Ex-Officio

Mark Engstrom Meric Gertler Judy Goldring

Board of Governors

Robert E. Pierce (Chairman) Linda Hasenfratz (Vice-Chair) Shreyas Ajmera Elyse Allan Salvatore (Sal) M. Badali Jennifer Ivey Bannock John Bianchini Mary Anne Bueschkens Tye W. Burt Michael E. Detlefsen Thor Eaton W. Robert Farquharson Anna-Maria Kaneff Robert Keilty Michael Lee-Chin Rebecca MacDonald Stephen Smith Fran Sonshine Cathy Spoel Joseph (Joey) M. Tanenbaum, C.M. James C. Temerty, C.M. V. Prem Watsa Richard S. Wernham Alfred G. Wirth

Ex-Officio

Bonnie Brooks Mark Engstrom Frank Potter

Heritage Governors

Frank Potter (Chairman) Susanne Loewen (Vice Chair) Brenda McCutcheon (Vice Chair) Rudolph (Rudy) Bratty Jack Ćockwell Fredrik S. Eaton, O.C., O. Ont. Robert Gillespie Kenneth W. Harrigan Patricia Harris Gwen Harvey Richard M. Ivey, C.C., Q.C. The Hon. Henry N. R. Jackman Thomas Kierans Donald R. Lindsay Elsie Lo Stephens B. Lowden Frank Milligan Dixie Anne Montgomery Joan Randall Wendy Rebanks Flavia C. Redelmeier John A. Rhind Donald M. Ross O.C. Harriet Walker

ROM Senior Leadership

Lynton R. Wilson

Mark Engstrom (Interim Director and CEO) Nick Bobrow (Deputy Director, Operations & Chief Financial Officer) Xerxes Mazda (Deputy Director, Engagement)

ROM Governors Senior Leadership

Susan Horvath (President and CEO) Scott Forfar (Vice President and Chief Operating Officer) Ulrica Jobe (Vice President, Philanthropy) Kirsten Kamper (Vice President, Individual and Corporate Programs)



MIX Paper from consible sources FSC® C101537

ROM magazine is printed on paper from well managed forests and is chlorine and acid fre

YISIT US

Royal Ontario Museum 100 Queen's Park Toronto, ON M5S 2C6

416.586.8000 rom.on.ca info@rom.on.ca

HOURS

Saturday through Thursday: 10 a.m. to 5:30 p.m. Friday: 10 a.m. to 8:30 p.m.

ROM LIBRARY

Public hours: Monday, Wednesday, and Friday: 10 a.m. to 4:30 p.m. Tuesday: 10 a.m. to 5:30 p.m.

ADMISSION PRICES ROM Members: FREE*

Children 3 and under: FREE Youth (4 to 14 years): \$14 Students (under 18) and Seniors (65+): \$15.50 Adults: \$17

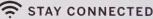
Feature exhibitions are an additional \$11 for adults, \$10 for seniors/students, and \$6 for children.

Admission is free on Tuesdays for postsecondary Canadian students with ID.

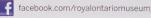
Museum and Arts Pass Program participant.

*All adult Members must present a valid membership card and photo ID. Membership cards are not transferable except for RPC

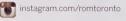


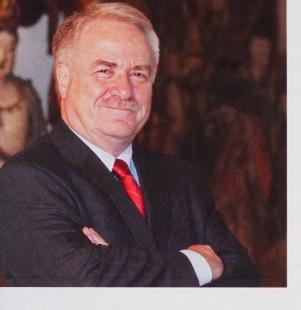












Steady Onward

To boldly go where the Museum has not gone before

ON MY CALENDAR...



iViva Mexico!

ON NOW UNTIL MAY 2016

Celebrating the Pam Am Games by visiting ourMexican textiles exhibition.



Pompeii: In the Shadow of the Volcano

JUNE 2015-JANUARY 2016

Welcoming you to our new exhibition of Pompeii.

itting in the Director's chair for the first time, I have a fresh perspective on the potential of this office to fortify the ROM's roots while moving forward into the virtual age. But how did I get here? How does one become Director (interim or otherwise) of the ROM? I was recently described in a newspaper article as a "veteran museum executive," but you may remember me as the malodorous scientist who led the salvage of two blue whale carcasses from the coast of Newfoundland in the summer of 2014. I am both of those people and have taken a rather circuitous route to arriving in this seat.

Always interested in biology, I used some of my allowance, as a boy growing up in Minnesota, to buy mouse traps to see what tiny but magnificent creatures I could find in the local forest and fields. Neither my parents nor neighbours could help me identify my catches beyond "that's a field mouse" or "that's a mole (incorrectly)." In an effort to stop my incessant questions, my mother drove me to the local university to identify the deer mice, red-backed voles, jumping mice, short-tailed shrews, and masked shrews that had begun filling her freezer. A professor there helped and I was hooked! After some twists and turns, I eventually graduated with my doctorate in evolutionary biology from Texas A&M University, where I studied the role that chromosomal and other genetic changes play in the evolution of new species of—what else—rice rats from the forests and fields of Mexico and Central America.

Eventually, the ROM took pity on the State of Texas, and offered me a position as Curator of Mammals. Here, I continued my research on everything from the evolution of Arctic lemmings to neotropical bats, and the occasional whale. Fifteen years into my career in Canada the Museum asked me to join the administration, first as Head of Research, and then as

Deputy Director for Collections and Research. This was the fork in the road—that choice which determines the trajectory of your career, to forego some of your field research for the opportunity to help the ROM realize its aspiration to be one of the World's Great Museums.

I accepted the challenge and haven't looked back, though whimsically I keep my hand in the mix, whether helping my students study the evolution of vocalization in singing mice or salvaging skeletons of the largest animal to have ever lived (the blue whale).

Wearing my administrative hat, I am proud to have played a small role in the transformation of the Museum during the Renaissance ROM project. During that time we built the Michael Lee-Chin Crystal, renovated the heritage wings of our existing buildings, and built 21 new, permanent exhibit galleries. The ROM, with its beak pointed boldly forward on Bloor Street, signals that something new is happening behind its facade. As Interim Director and CEO, I have a chance to help realize the potential expressed by that audacious physical statement. The opportunity of the ROM's second 100 years is to explore new ways to tell its stories, build relationships with new audiences, make its content and collections broadly accessible: to continue to inspire the girl who is fascinated by dinosaurs, the boy who loves textiles, or even that inquisitive kid who dreams of small mammals.

Over the next few months, watch these pages and the ROM itself for signals that the Museum is changing—I will highlight a new project or direction in each upcoming issue, o

MARK ENGSTROM

INTERIM DIRECTOR AND CEO

What's on at the ROM

Upcoming exhibitions and events

Free with museum admission

ON NOW/LAST CHANCE



#FNLROM:

LET THE GAMES BEGIN

JUNE 26 • 7 TO 11:30 P.M.

Last chance to get your ticket to the final Friday Night Live of the season. Presented by Ford of Canada.

GENERATIONS:

ANNU PALAKUNNATHU MATTHEW *

ONGOING EXHIBITION

Photo-based exhibition that features the work of contemporary artist Annu Palakunnathu Matthew. Co-presented as a Primary Exhibition of the Scotiabank CONTACT Photography Festival.



POMPEII:

IN THE SHADOW OF THE VOLCANO

OPENS JUNE 13

Tour this compelling exhibition of over 200 objects of life and culture in Pompeii.

ROM DAYTIME LECTURE:

THE MAKING OF POMPEII *

JUNE 25 • 11 A.M. TO 1 P.M.

Curator Paul Denis brings you behind the scenes of the Pompeii exhibition, includes gallery tour.

IVIVA MÉXICO! CLOTHING AND CULTURE ★

ONGOING EXHIBITION

Presented by the Mexico Tourism Board, this textile exhibition showcases thousands of years of civilizations and a fusion of indigenous and colonial histories with the living traditions of twenty-first century Mexico.

JULY

ROM SUMMER CLUB • ROM WALKS • ROM SPEAKS • EXHIBITIONS



ROM SUMMER CLUB

JUNE 29 TO SEPT 4

ROM Summer Club takes advantage of the ROM's extensive collections and offers fun, activity-based programs for kids. Spaces are limited! Visit rom.on.ca to register.

ROM WALK: WYCHWOOD PARK

JULY 19 · 2:00 P.M. TO 3:30 P.M.

Walk along winding, wooded streets where Arts and Crafts style houses skirt the edge of a pond-one of Toronto's best kept secrets. Learn about the world of architect Eden Smith and see the homes of Toronto artists George and Mary Reid and Gustav and Sylvia Hahn. Meet at the north-west corner of Bathurst St. and Davenport Rd. Look for the purple umbrella.

ROM SPEAKS: IVIVA VERANO!

JULY 14 • 6 P.M.

Celebrate summer in the city with Mexican flair! Begin the evening with tequila cocktails and tours of the iViva México! exhibition. Ticket includes sampling menu, welcome cocktail, and one glass of wine with dinner.

THE FIRST BRUSH:

PAUL KANE & INFRARED REFLECTOGRAPHY *

CLOSES JULY 5

Take a look at Canadian artist Paul Kane's oil paintings of Aboriginal inhabitants and landscapes. Using infrared reflectography, Assistant Curator of Anthropology Kenneth Lister reveals the drawings and underpainting of the oil paintings.





CHARLES TRICK CURRELLY *

CLOSES AUG 2, 2015

Currelly was the ROM's first Director of Archaeology. He spent his youth as a clergyman, travelling to Central Manitoba for the Methodist Church. This exhibition showcases the moccasins, leggings, buckskin jackets, snowshoes, gunnies, and capote he wore on his journeys (read more on page 32 — Currelly, Man of the Cloth).

EUROPEAN DESIRE IN CHINESE EXPORT ART. 1700-1900: IMAGINED LANDSCAPE *

OPENS AUG 1

This exhibition focuses on the concept of "visualizing a culture for strangers." Through the 18th and 19th centuries, Europeans and North Americans eagerly consumed Chinese exports. The exhibition explores the relationship of how culture and politics inform and influence art production.



WILDZONE WORKSHOP: MIGRATION *

SATURDAYS UNTIL AUG 29 11 A.M. TO 4 P.M.

Every Saturday the Earth Rangers' Studio in the Life in Crisis: Schad Gallery of Biodiversity provides visitors with an opportunity to get their hands on select collections of migratory animal specimens. Learn how migratory animals journey every year in the search for food, shelter, mates and more.

BIG WEEKEND:

FrancoFUN *

AUG 15 & 16 · 11 A.M. TO 4 P.M.

Champlain: Explorer Extraordinaire: ROM tells the story of the famous French explorer Champlain and why he was so important to Canada 400 years ago as well as today.

21st Century ROM Explorers:

What does it mean to be an explorer today? Enjoy this showcase of current ROM research that explores the world of science and culture.

Explore the Arts in French:

Experience French culture from across the GTA and the globe. From theatre and storytelling to communal art projects, explore the world through the eyes of Indigenous, Caribbean, African and other Francophone artists.



BEHIND THE SCENES • BIG WEEKEND • EXHIBITIONS • SCAVENGER HUNT

MEET THE AQUARIUM KEEPER *

SUNDAYS • 11 A.M. TO 1 P.M.

Meet Sheldon John, who maintains the health and environment of our 550 gallon coral tank, ensuring our fish are happy, healthy, and ready for their close-up.



ANIMAL EXPLORERS *

SUNDAYS • 11 AM TO 4 PM

Children under the age of 12 can come and explore the ROM through a series of fun scavenger hunts.





POMPEII: IN THE SHADOW OF THE VOLCANO

CLOSES JAN 3, 2016

Tour this compelling exhibition of over 200 objects of life and culture in Pompeii.

BIG WEEKEND: WILD SCIENCE *

SEPT 19 & 20

This special weekend is jam-packed with programs and themed activities. Paleo Stars, farm animals, music, and dance. Come on your own, or bring the family and get ready to explore!





IVIVA MÉXICO! CLOTHING AND CULTURE *

ONGOING EXHIBITION

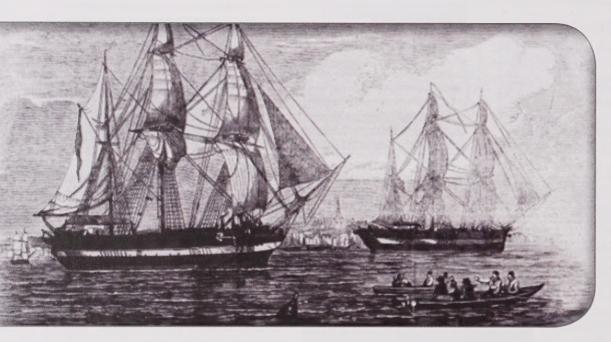
The exhibition is presented by the Mexico Tourism Board. From the iconic to the innovative, it explodes with colour, regional diversity, and bold Mexican style!



FIND OUT MORE

Be it a kids' event, an enthralling talk, or a special weekend event, the ROM has something for everybody. For the latest information visit rom.on.ca/whatson or call 416.586.5797. Details are subject to change.

Icy Dives, Greek Coins, Seated Fashion and the Blue Whale



The ships of the Franklin Expedition. circa 1845

DISCOVERING FRANKLIN AT THE ROM

On April 16, visiting students gathered at the ROM to watch a live diving broadcast of HMS Erebus. The ship, along with HMS Terror, were part of the lost Franklin Expedition that brought 128 crew members in 1845 to explore the Northwest Passage. The wreck was discovered late last summer in the Queen Maud Gulf, off Nunavut, under 11 metres of water.

In December 2014, the ROM launched the Franklin Outreach Project in partnership with Parks Canada. Over the next three years, the story of the Franklin Expedition will be narrated through pop-up displays, first-hand accounts of divers, new technology, and research, as well as traditional Inuit stories.

Ryan Harris-the Parks Canada underwater archaeologist who directed the search for the lost ships—along with two members from underwater archaeology and the Royal Canadian Navy, gave the visiting students a live tour of the HMS Erebus via video.

Harris explained how HMS Erebus was one of the first ships to be outfitted with a screw propeller for polar navigation. This allowed the propellers to be raised into the ship when they were not in use. This modification prevented the ship from being slowed down or damaged by ice.

The video broadcast provided a unique opportunity for students to see the details of the ship and see first-hand how divers interact with the wreck and each other, while they worked underwater. They listened to Harris explain the various components of the wreck they were seeing and listened in as the divers communicated via radio with other members of the crew. Students also had an opportunity to ask questions, perhaps starting to unravel part of Canada's greatest naval mysteries.

Special thanks to The W. Garfield Weston Foundation, Jim Balsillie, the WB Family Foundation, John Irving, Andy and Valerie Pringle, Blake Goldring and Tim and Alexandra MacDonald who have collectively contributed over \$1 million to this project.

Visit rom.on.ca/franklin for updates.



Detail of Reverse with signature of KIMON the engraver. Kimon was active at the mint in Syracuse, Sicily around 400 BC The Reverse die is signed by Kimon on the dolphin below the neck



Obverse: Fast horse chariot) driven left by a female charioteer, above Nike flying right to crown the driver.



Reverse: Head of Arethusa (fountain nymph of Syracuse) faces left, surrounded by four dolphins swimming.

THE ROM'S NEWEST ACQUISITION

In April, the ROM acquired a splendid silver Greek coin known as a decadrachm, signed by the die engraver Kimon. Without doubt, Kimon's coins are some of the most attractive coins ever minted in the history of numismatic art.

The ROM's collection of some 1,800 Greek coins in gold, silver, and bronze is the largest and most important public collection in Canada, and one of the top five in North America. The addition of a Kimonian decadrachm fits perfectly in the Greek and Roman collecting mandate. The ROM is the only museum in Canada with an example of a decadrachm by Kimon.

The last quarter of the 5th century BC (425-400 BC), marked the time when the Greek city-state of Syracuse was attempting to become the leading power in Sicily. Under the tyrant Dionysius I (430–367 BC) Syracuse engaged in several battles with her neighbouring cities on the island, as well as with Carthage. This high-value decadrachm was issued to provide financial support for the mercenary troops, ships, and supplies needed by Dionysius I to wage war. The coin's artistry and large size, meanwhile, were bold symbols of the glory of Syracuse, a message that would be broadcast to allies and enemies alike.

During this same period (425–400 BC) the coinage of Syracuse reached heights of artistic brilliance unsurpassed by any other Greek mint. To this day, the coins produced at Syracuse during that era remain unsurpassed in their beauty and have become icons of ancient Greek numismatic art.

This acquisition was generously funded by the Mona Campbell Endowment Fund. The coin is now on display, so be sure to check it out on your next visit to the Museum's Gallery of Greece.

PAUL DENIS is assistant curator of the Greek, Etruscan, Roman, and Byzantine collection in the ROM's Department of World Cultures.

FASHION FOLLOWS WINNING FORM

The ROM's Fashion Follows Form exhibition. which was featured in ROM magazine in the Summer 2014 issue, has won The Richard Martin **Exhibition Award**

In her article "Fashion Follows Form: Patterning a Relationship Between Function and Fashion" for ROM magazine, Alexandra Palmer, Senior Curator, Nora E. Vaughan Fashion Costume Curatorship, describes fashion as a "cultural construct." The manner in which we wear fabrics, colours, and shapes all speaks to the way we identify ourselves. In Western culture, form is often favoured over function. To challenge fashion's role in society and its relationship to function, the ROM presented the Fashion Follows Form: Design for Sitting exhibition (June 2014 to January 2015) with Alexandra as curator.

The exhibition showcased Canadian designer Izzy Camilleri's IZ Adaptive Line, which was designed to cater to a clientele of wheelchair users. Camilleri's story began with Barbara Turnbull, who became quadriplegic following an armed robbery at a Mississauga convenience store (sadly Turnbull passed away on May 10, 2015 from complications related to pneumonia).

Camilleri realized how poorly fashion designs are outfitted for wheelchair users, as the material often interferes with the chair's operation. She then created a stylish, easy-to-wear cape for Turnbull. Camilleri challenged traditional design methods by using a seated L-shaped silhouette, as opposed to the conventional standing I-shaped silhouette. This use of technology and new designs is part of a cultural evolution that can be likened to the 1880s when sprung crino-



"...it shows why creating identity through clothing is so important in peoples' lives."

-Richard Martin, Exhibition Juror

line bustles were used for dolmans, which were short, constructed capes that restricted a woman's movements.

Remarkably, the Fashion Follows Form exhibition won the Richard Martin award by unanimous decision. One of the jurors referred to the exhibition theme as one of "social justice and human rights." The exhibition's text was also recognized as beautifully written and respectful of the audience.

BLUE WHALE UPDATE

In June, a team from the ROM travelled back to Trenton, ON, where the recovered blue whale (ROM, Fall 2014) is in storage, to conduct a once-in-a-lifetime attempt to preserve the whale's heart. The ROM's Jacqueline Miller worked with Paul Nader, a large animal specialist from the U.S. First steps involved washing the heart and making an initial survey. Jacqueline and Paul were joined by ROM's Mark Engstrom and Robert Henry, the ROM's specialist in preservation and the plastination of large animals. The team has begun preparing the heart for storage. For updates visit rom.on.ca/whale.





AROUND 1914: DESIGN IN A NEW AGE

Closes: October 12, 2015

Over a century ago, the ROM opened its doors to the public. Around the same time, Europe was plunged into the Great War. This cataclysmic world event marked the end of a socialpolitical system that had existed for centuries and signalled the birth of the modern movement. It changed the way people looked at their lives and viewed their futures.

In the arts, one saw important developments in architecture, design, and the decorative arts. A period of radical experimentation was ushered in, one which challenged the traditional dependency on historical precedents and eventually brought about the acceptance of the modern movement.

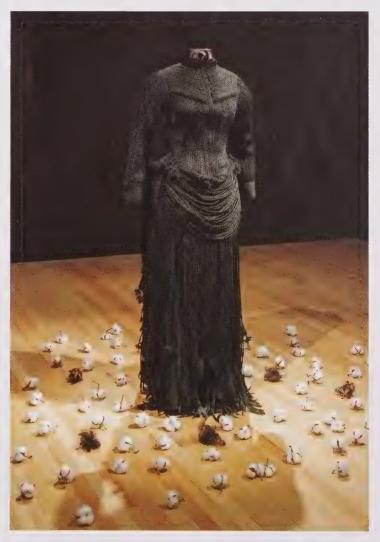
Around 1914: Design in a New Age explores a pivotal period of innovation and experimentation as artists struggled to reconcile high-quality design with the emergence of mass production and the new materials made available with technology. The exhibition is on display in the Museum's Samuel European Galleries.

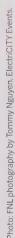
WORN: SHAPING BLACK FEMININE IDENTITY

Closes November 1, 2015

Vancouver-based craft artist Karin Jones's installation, Worn: Shaping Black Feminine Identity, is the first contemporary art display presented as part of the ROM's Of Africa project. This installation was selected through a public call for artists, who were invited to reflect on the position and representations of African Canadians in the nation's historical and contemporary narratives, in dialogue with the historical holdings of the ROM's Sigmund Samuel Gallery of Canada. Jones's beautifully crafted piece, a Victorian mourning dress made of synthetic hair, evokes the complexity of African identity when shaped by forces such as imperial rule, slavery, and alienation.

Of Africa is a three-year, multi-platform project that gives sustained presence to African and diasporic themes, histories, and artists within ROM programming. On exhibit in the Sigmund Samuel Gallery of Canada.











THE FIRST BRUSH: PAUL KANE & INFRARED REFLECTOGRAPHY

Closes: July 5, 2015

In the mid-19th century, Canadian artist Paul Kane (1810 – 1871) travelled from Toronto to the Pacific Ocean sketching Aboriginal inhabitants and landscapes. Upon his return, he settled in his studio and from his sketches developed a series of oil paintings to represent the formal record of his experiences.

Studying an oil painting beside its sketch inspiration reveals the degree of an artist's commitment to portraying the accuracy of first-hand observations. The finished oil painting, however, is the final stage of a process that may have evolved through a series of adjustments. If revealed, the adjustments may illuminate the artist's compositional hesitations and thinking. To this end, Paul Kane's paintings have been recorded using infrared reflectography (IR)—where infrared light replaces the visible light source—producing images that reveal the artist's initial drawings and underpaintings. On exhibit in the Daphne Cockwell Gallery of Canada: First Peoples.

#FNLROM TAKES BRONZE AT THE MUSE AWARDS

The social media team responsible for spreading the joy of the ROM's wildly popular Friday Night Live events is queueing up for a celebration of their own, after taking home a bronze in the Digital Communities category at the Muse Awards. The Media and Technology Muse Awards are presented by the American Alliance of Museums, which supports excellence within the museum community. Winning projects, like our Friday Night Live social media project, are awarded the honour by an international group of judges who are experts in their field.

The ROM was recognized for its award-winning work, and for placing an emphasis on showcasing the community content and conversation surrounding our Friday Night Live events. And it's not all just peering into smartphones either; crowd-sourced images (yes, we include selfies!) and other shared content using the event hashtag are displayed on the events' live photo wall.



Want to get in on the celebration? Connect with us online and share your own **#FNLROM** experiences **@ROMToronto**.

The Antler Room

The ROM's hidden cache of horns, antlers and mounts

WHAT IS IT?

The antler room is where the Mammalogy department keeps antlers and horns, as well as other items in the collection of mammals. The collection is sourced from the Toronto Zoo, the Ministry of Natural Resources, and donations from various collectors.

WHO WORKS THERE?

Assistant Curator Burton Lim and Mammologist Jacqueline Miller maintain and care for the specimens.

WHERE CAN YOU SEE SOME OF THEIR WORK?

Display mounts are placed in numerous locations around the museum, including the two-ton rhino "Bull" who stands outside the Life in Crisis: Schad Gallery of Biodiversity. Inside the gallery, you can see the polar bear hunting seals through an ice hole. There is also a mini antler and horn display in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity.

WHAT'S NEXT?

The team is overseeing the multi-year preparation of the blue whale skeleton (recovered last year). The project is in its preliminary stages of making plans for displaying the whale skeleton, estimated to be nearly 30 metres long once it's reassembled.

JOIN the Royal Patrons Circle (RPC) or Young Patrons Circle (YPC) to experience behind-the-scenes tours and enjoy exclusive access to the ROM's collections and curators!

FRAGILE

FRAGILE

The Sweet Life

Celebrity chef David Rocco, shares what makes the ROM special to him

BY DOUGLAS THOMSON



Q: You travel a lot for your work. Do you get a chance to visit the ROM often?

A: My office overlooks the Museum, so I see it a lot. I also live close by, so the Museum has always been a part of our local neighbourhood. I try to visit fairly often. And it's a great place to go with the kids.

Q: Can you tell me about your Share the Table project?

A: Share the Table (sharethetable.com) is a project that I partnered on with the pasta brand Barilla. It's a project about getting families back to the table to share a meal together. It's a time to put away technology and literally share a meal and share the table together. It's something that's right up my alley, especially because of my Italian heritage. The idea of cooking together, sharing a simple pasta, is very familiar to me. It sounds like a cliché, but it's a true cliché.

And the whole family can get involved in preparing the meal. It doesn't have to be complicated. For example, my kids will make a risotto that tastes like a pretty good chef made it. It's good for them to be involved in the preparation. And because they're making it, they'll include things according to the recipe, and it's sometimes things they may not otherwise like. It makes them feel good, and they are proud to have helped prepare the meal.

Q: Are there specific places in the Museum that you find yourself coming back to when you visit?

A: Yes, the dinosaurs are favourites of mine, especially the T. Rex. The kids love the dinosaurs too. We find them really fascinating and fun. The kids also love the Bat Cave. They really enjoy the CIBC Discovery Gallery too, which is another place we find ourselves coming back to often—they seem to like the interactivity there, especially the area where they dig for dinosaur bones. Dinosaurs are obviously something my kids and I really like!

Q: Are there other parts of the Museum that stand out to you?

A: Yes, I really love attending evening events there. I've been lucky enough to attend about 15 different events over the years. It's a very special place for my wife and me. We attended a CANFAR (Canadian Foundation for AIDS Research) event there not long ago and had a great time, and I thought, the museum is really a special place for an event, and so different compared to attending an event at a restaurant or a conventional space.

Q: Are there other places in Toronto where you enjoy spending time?

A: To me Toronto Island is always a special place. We try to get there at least once a year. I love the view looking back at the city. It reminds me of being in Brooklyn and looking over at New York. And being on the island reminds me of the experience of being an Italian immigrant. You see so many other immigrants there having barbecues. You're reminded of the ethnicity of the city. It's such a fun escape. I love going there on a weekend, relaxing under a tree and taking it all in.

Q: Is there a favourite object at the Museum that stands out as something that you would like to have in your own home if the ROM were to lend you something?

A: Yes, a T. Rex! I would love to have one in the entrance to my home. It would scare people as soon as they walk in! I find its sheer size very awe-inspiring. Could you put in a good word? I'd promise to take really good care of it! o

DOUGLAS THOMSON is Editor-in-Chief of *ROM* magazine.



David Rocco, host of "David Rocco's Dolce Vita", is one of Canada's favourite television food and lifestyle hosts. Now in its third season, the show can be seen on The Food Network Canada, and, in an Italian language version on TLN Telelatino.

The Sustainable Garden

Native plants, insects, and animals working together

BY DEBORAH METSGER



Robin feasting on serviceberries.

In 1998, native plant gardening was still taking hold. The Canadian Wildflower Society (now the North American Native Plant Society) was three years old, as was Lorraine Johnson's book *The Ontario Naturalized Garden*, one of the first publications of its kind to focus on using native plants. Aside from an aesthetic interest in local native species, the impetus for native plant gardening was primarily to attract wildlife for personal observation and pleasure. Biodiversity, the amazing variety of different kinds of life on earth, was a relatively new term that had been brought into use by conservation biologists only 10 years earlier.

...research has found that gardens planted with native species have 29 percent more biodiversity...

n 1998, the first year that the renowned Canadian garden and flower show Canada Blooms was held in the Metro Toronto Convention Centre, the ROM Centre for Biodiversity and Conservation Biology (CBCB) contributed a display entitled Backyard Biodiversity. With home-fabricated fencing and paper tags we created a small garden of native shrubs and perennials that had been partially forced into bloom. We populated the display with ROM specimens of butterflies, insects, birds, mammals, and amphibians that would be attracted to these plants. We even had a live garter snake in a terrarium. Posters and handouts highlighted invasive species and demystified Latin names.

Curators, technicians, and volunteers took turns manning the small booth, explaining the importance of connections. It was the first true biodiversity display that the ROM had developed, and one of the earliest native plant gardens to be presented at a public show.

Seventeen years later, with heightened awareness of the impacts of human population growth and development on the health of ecosystems, biodiversity is now part of our vocabulary. Governments at all levels grapple with the need to protect and preserve biodiversity and to reverse the devastating loss of habitats and species.

The City of Toronto, through its Biodiversity Series booklets, has taken an important first step by promoting local biodiversity, organism by organism. To date, teams of experts have compiled individual booklets on birds, butterflies, mammals, fish, reptiles and amphibians, and spiders. New booklets on fungi, bees, and trees will soon be available for free in Toronto Public Libraries, and other groups of species will follow. By learning to recognize the biodiversity in their backyards, Torontonians will be better equipped to preserve it.



I have had the privelege of working on the Tree Booklet team. Toronto is known as a city of trees, with a system of parks, ravines, and natural areas that is the envy of other cities. What few people realize is that 66 percent of Toronto's urban forest is actually found on private lands. Especially in light of ongoing urban development, these privately owned trees play a critical role by linking the ravines and natural areas together. The resulting green corridors allow plants and animals to live in and move through the city. The fact that so much of our tree cover is privately owned puts the onus on citizens to help to protect it, which brings me back to gardens.

Entomologist Douglas Tallamy in his book Bringing Nature Home tells us that in light of urban development and agriculture, gardens today are vital to sustaining native wildlife. His research has found that gardens planted with native species have 29 percent more biodiversity than gardens planted solely with nonnative ornamentals. This is because plants and insects co-evolve in a given area with a matched suite of chemical constituents and digestive processes that allow the insect larvae to feed on the plants, and the plants to survive their grazing. Because non-native plants have a different suite of chemicals, they are often unpalatable to native insects. If caterpillars and other larvae can't feed, then their species can't reproduce. Fewer insects can negatively impact the birds and bats that feed on them, and so it goes up the food chain. A healthy mix of native plants in a garden attracts a healthy mix of animal visitors that help to keep the garden community in balance, fulfilling their roles as hosts, predators,

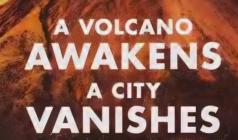
parasites and prey, and so eliminating the need for pesticides. Furthermore, few native plants escape into natural areas and become invasive, destroying native plant habitat in the way that non-native plants like periwinkle, euonymous and honeysuckles do.

In the 17 years since the ROM took Backyard Biodiversity to Canada Blooms we have learned the extent to which our gardens can play a role in preserving biodiversity by sustaining local wildlife. The number and kinds of resources available to the native plant gardener have increased and improved—from the availability of native plants, to native plant gardening books and websites, to field guides including *The ROM Field Guide to Butterflies of Ontario*, which details the food and nectar plants for each species and devotes a whole section to butterfly gardens. In a world where we are often at a loss to know how to make a positive impact on the environment, it is exciting to know that we can grow our gardens for the good of the planet and the many kinds of organisms that we share it with.

DEBORAH METSGER is assistant curator of Botany in the ROM's Natural History Department.

Interested in learning more about Ontario butterflies? Check out *The ROM Field Guide to Butterflies of Ontario*. Visit the ROM Boutique or **rom.on.ca**





POMĀĒI

IN THE SHADOW OF THE VOLCANO







200 remarkably preserved objects - Body casts of those lost
 Eyewitness account - Interactive experiences



OPENS JUNE 13TICKETS AT ROM.CA

EXHIBIT PATRONS

MOIRA & ALFREDO ROMANO



MEDIA PARTNERS



Studying the Fungus Among Us

Simona Margaritescu talks about the fascinating mycology specimens at the ROM

SARAH HORSFALL

Q: How are fungi different from other living organisms?

A: Fungi belong to a separate kingdom that includes yeasts, moulds, and mushrooms. To many people fungi may seem like aliens because they are so different from our human ways. If we were to talk about the mushroom, its body—which is called a mycelium—is just a woven net of long filaments that grow in soil until the fruiting bodies (that people commonly refer to as mushrooms) start popping out.

Q: What is the biggest mushroom in our collection?

A: We have several big mushrooms. Even the term "biggest mushroom" creates a question—how do you define big? For example, in 1992, researchers, using molecular methods, proved for the first time that the mycelium of the honey mushroom, Armillaria gallica, could extend over large surfaces while keeping its integrity. This discovery was huge because it showed that these organisms can grow to gargantuan proportions, and the fungus was deemed "the humongous fungus." Since then, many "humongous" mycelia have been discovered under the forest floor all over the United States.

Q: What is the deadliest mushroom out there?

A: One of the deadliest ones is *Amanita virosa*, the European destroying angel. The common name is a clear give-away of what it can do. What makes it so toxic is the substance alpha-amanitin; it affects your liver and your kidneys and will ultimately kill you.

Q: Is there a way of telling a poisonous mushroom from one that is edible?

A: There's no way other than learning more about the mushrooms. The easiest way to get edible mushrooms is to buy them from the store. For mushroom enthusiasts, there are ways of learning more about the specimens. Toronto has a wonderful mycological society with people who are very knowledgeable and very active in the field.

Q: What is the most expensive mushroom in our collection?

A: From a scientific point of view, they are all very expensive—it's hard to put a value on them when there is so much information to be retrieved from these collections. The most expensive one is the white truffle *Tuber magnatum*. Last time I checked, it was over \$14,000 (U.S.) per kilogram; however, in 2007, a massive specimen was auctioned for more than \$300,000 (U.S.) dollars. What's inter-



esting is that it's not even a mushroom. They grow underground and you have to have dogs or pigs sniff them out. Pigs love truffles as much as we do. Dogs may not be as sensitive but they do not eat truffles. o

bisporigera, also known as the death angel.

SIMONA MARGARITESCU is a mycology technician in the Department of Natural History at the ROM.

More Than Pottery or Stone

April Hawkins highlights the relevance of archaeological excavations

BY SHEEZA SARFRAZ



April Hawkins TECHNICIAN ROM New World Archaeology

Academic Positions 2004 to 2007 Database Manager Human Origins Program National Museum of Natural

History, Smithsonian Institute

2001 to 2004 Archaeology Registrar National Museum of the American Indian, Smithsonian Institute

1995 to 2000 Archaeologist Corps of Engineers Research Labs

Education 1998

Harvard University Archaeological Field Studies, Africa & North America

1996 University of Illinois BA Anthropology been represented to the public as either boring academia or as an extension of colonialism—the fictional Indiana Jones or the real-life Howard Carter. It has been portrayed as the realm of the Western male adventurer, liberating priceless artifacts from the lands of savages who couldn't possibly see the historical value in tools, sarcophagi, clay pots, and papyrus codices. April Hawkins, the ROM's New World Archaeology technician, ignores that stereotype and uses a more vital interpretation that studies for meaning and the intricacies of human life.

"Archaeology may seem irrelevant in your dayto-day life," April points out, "except that 500 or 5,000 years ago, someone was sitting exactly where you are sitting, dealing with the same unique problems of being human that you deal with. How to keep your mother-in-law happy, how to keep your children from running away, how to bury your parents — all of these important life issues are the same as ours and we can still learn from them."

That visceral connection to the past is what brought April to archaeology, and to the ROM, taking her down a winding path from Champaign-Urbana, Illinois. Although her experience in the field started at age 16, her personal connection with museums extends back to her early childhood. "I have photographic recall of every museum entrance I've encountered," April says. "When I was just five years old, I entered my very first museum. It was an incredible experience because I sensed immediately that it was a kind of sanctuary, a place where lost things and knowledge were kept safe. I still feel this way about museums."

In high school, April spent summers working at dig sites for the Public Service Archaeology Program, a local cultural resource firm, and was later sought out by the Corps of Engineers based on her effective archaeological reconnaissance. "I was digging archaeology before I even knew what it really was. It was back-breaking work but I was always the last one out of the trench," April remarks. In the midst of her field experience, the

federal government passed the National Graves Protection and Repatriation Act (NAGPRA), which profoundly changed April's field, and how it viewed the artifacts they had unearthed. With the Corp's NAGPRA training, April gained more perspective on indigenous meaning and sensitivities. It also reinforced within her the sense that she was digging into the lives of people, not just stone and pottery, that there was a connection between those who trod across North America a thousand years ago and those of us who do the same thing now. It also resulted in an offer from the Smithsonian's National Museum of the American Indian, where she was called upon to handle highly sensitive materials.

While managing the collections of the New World Archaeology department at the ROM, April shares a deeper connection with the peoples of the past. "I am constantly amazed by the ingenuity and mastery in the ancient objects that I handle every day. Every day I handle that lost knowledge that I sensed as a child during my first museum visit. Now I have the honour of caring for these objects that overflow with unknown ideology and were once very meaningful to someone not so different from you and me." o

SHEEZA SARFRAZ is project coordinator for ROM Press and production editor of *ROM* magazine.







Jean-Bernard Caron **CURATOR**

The 46th Annual Lunar and Planetary Science Conference took place in The Woodlands, Texas this year and ROM staff and students were in attendance. Among them was research technician Brendt C. Hyde. Most of the ROM presentations dealt with the groundbreaking Mars research being carried out by ROM scientists and collaborators, however, Brendt presented on something a little different. His focus was on an asteroidal meteorite that contains evidence of chaotic events in the early solar system when space rocks were slamming into each other and forming diverse mixtures of material.

U.S.A.

Brendt C. Hyde

RESEARCH TECHNICIAN

Invertebrate Palaeontology Jean-Bernard is currently

working with Dr. Jean Vannier at the University of Lyon in France. They are studying the arthropod Waptia fieldensis from the Burgess Shale (more recent arthropods include shrimps, spiders, and insects). They have identified exceptionally preserved eggs in some specimens that suggest possible broodcare in this 505-million-year-old primitive arthropod. This would be one of the oldest evidence of broodcare in the fossil record.



Alexandra Palmer SENIOR CURATOR, NORA E. VAUGHAN FASHION **COSTUME CURATORSHIP** Textiles & Fashions

Where in the World Are They? Who is where...and why...among our international curatorial team

As curator of western fashionable dress. Alexandra works to build the contemporary fashion collections by collecting artifacts with strong biographies. In May, Palmer presented "Collecting the Modern at the Royal Ontario Museum" at the Colloque international co-organized by the Centre de Recherches Historiques de l'Ouest (CERHIO) and the Musée des Arts Décoratifs. Alexandra is also the co-curator of the ROM's iViva México! exhibition, which showcases the dynamic fusion of indigenous and colonial histories with the living traditions of 21st-century Mexico.



Brendt's meteorite study involved two stones from the ROM collection. These stones, along with many others, were found together in northwest Africa.





when Mount Vesuvius erupted in the year 79 AD, Pompeii was already an established city, more than 600 years old. The city's fortunes changed in 62 AD when an earthquake rocked Pompeii, causing significant damage to many buildings and to the infrastructure. Following the earthquake, the city began a slow recovery. Some buildings were restored, like the Temple of Isis and the amphitheatre. Houses of the wealthy were renovated and their cracked walls were repaired and freshly painted with frescoes. Seventeen years after the devastating earthquake, while still working to recover from the damage, Pompeii

met its tragic fate when Mount Vesuvius erupted with tremendous ferocity.

The eruption of Mount Vesuvius not only destroyed Pompeii but, ironically, also preserved much of the city. The catastrophe transformed a relatively minor Roman city into one of the most important and famous archaeological sites in the world. The discoveries are astonishing. The thick covering of ash that smothered Pompeii preserved houses, temples, civic buildings, their decorations and contents, food, paved roads, and funeral monuments. As a result, we are provided with an unparalleled glimpse into the daily life

of a Roman city. The life of people living in Pompeii is the main story of the exhibition as told by some 200 objects.

This narrative is told through sections where we learn about the people of Pompeii and their society. We find out about their recreational pursuits, we learn about the politics and propaganda during that time, and we discover the kinds of jewellery Roman ladies took pleasure in wearing. We enter the kitchen and learn about the Pompeian diet and how people cooked and served food. Here, we highlight a few of the attractions that are part of the *Pompeii: In the Shadow of the Volcano* exhibition.

Unearthing Pompeii's **Hidden Past**



Citizenship was extremely important to the Romans, but social structure was flexible and allowed the possibility of rising in society. Male freeborn citizens enjoyed full legal and voting rights, and could hold political office if they possessed the required wealth. Female citizens, although they could not vote or hold political office, could own property, run businesses, and accumulate wealth. Slaves could acquire citizenship if they were freed by their master. They became freedmen or women, taking their former master's family name and owing loyalty and obligations to him. Some freedmen became rich and famous, owning large houses in Pompeii.

Bread was an important daily staple in Pompeii. A typical loaf of bread in Pompeii was round and divided into eight segments. This example, a half loaf with its four sections, was preserved by being carbonized during the disaster.

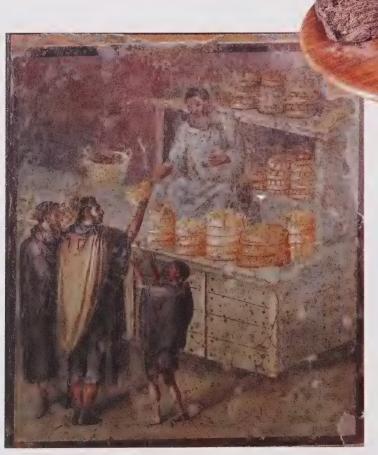
Half a loaf of carbonized bread. Diameter: 24 cm.

From the House of the Baker

City of Pompeii

As a way of fulfilling their civic duties, wealthy citizens and elected officials were expected to spend substantial amounts of money to finance public projects and entertainment. These included the construction and repair of buildings, sponsoring games, and donating of food. This wall painting shows a wealthy man running for political office. Smartly dressed in a white toga and surrounded by stacks of bread, the candidate hands out free loaves to three people. This act of generosity, to attract and thank voters for their support, took place before and after an election.

Fresco showing the Distribution of the Bread. Painted plaster. 69 x 60 cm MANN 9071





Moving from the lively street into the private house was to enter a different environment. In a typical courtyard-style house, a narrow entranceway led to the grander entrance hall. The rooms for entertaining and more intimate private rooms were gathered around the courtyard garden.

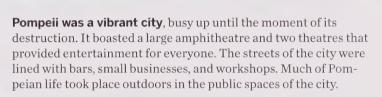
From Stabiae, Villa of Ariadne

A partially robed young woman, sitting on a delicate stool with a green cushion, tends to her hair. She gazes thoughtfully at a lock of her brown hair, as if contemplating today's hairstyle. Fine silver mirrors, like the one in her hand, were very popular among the wealthy in Pompeii.

The reflecting side of this double-handled mirror was highly polished while the back is fitted with a circular appliqué showing a playful scene of two cupids fishing. One cupid struggles to pull in his net containing his catch of the day and the other fishes from a higher rock.

> Mirror decorated with cupids Length: 32 cm; Diameter: 19.5 cm. MANN 12607.





Found in the Gladiators' Barracks

Romans were passionate for mass spectator sports, especially gladiatorial combats. In Pompeii, these bloody contests were held in the amphitheatre and were known simply as spectacles (spectacula). Pompeii's is the oldest securely dated surviving stone amphitheatre. Gladiators were often slaves, or prisoners, or professional fighters, who were trained and armed with distinctive equipment as particular types of fighters. Some gladiators achieved celebrity status, much like today's sports stars. Few professional gladiators fought to the death, since training them was a costly investment. This impressive bronze helmet, elaborately decorated with cupids, muses, and theatrical masks, was worn by a murmillo gladiator. o

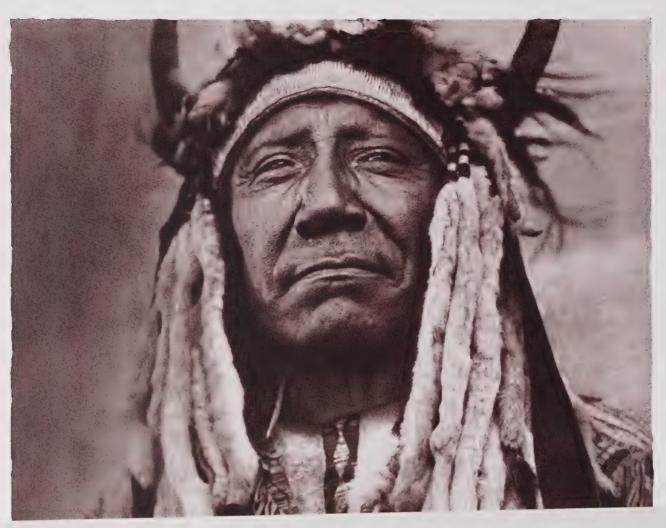


To read more about the fascinating finds of Pompeii, pick up your copy of the souvenir guidebook to the exhibition, Pompeii: In the Shadow of the Volcano.

Member price: \$4.50 (tax included)



MANN 5671



EXPLORING

GENERATIONS

Annu Palakunnathu Matthew shares her passion

for memory, culture and identity through photography

BY DEEPALI DEWAN

Photograph by E.S. Curtis

MOBILE SAVAGE



Photograph by A.P. Matthew

hotography is the filter through which we see ourselves and the world around us. It is the water to our fishbowl, so utterly pervasive and natural that we no longer notice it. In my work as a ROM curator and as an art historian, I have worked on the origins of photography and its more recent history. I am interested in understanding how the photograph has shaped contemporary ways of viewing and being in the world.

Some years back, in the beginning stages of writing a book on the history of photography in India, I started feeling grumpy about the challenges of writing about certain genres of photographic imagery. One of them was family photography. Arguably the most numerous, ubiquitous, familiar, and personal of any genre of photography—it is also the least studied and the most absent from photo histories.

One of the main reasons I found it difficult to write about this genre was the lack of family photo archives in mainstream institutions. The ones that do exist, however important, tend to be of "orphaned" photographs, images that have become disconnected from their family histories.

Thus I decided to embark on a deeper investigation of family photography for myself. On the one hand, I've embarked on a journey to create an archive of family photographs at the ROM that are still connected to their family histories. This is now The Family Camera Project (see page 30).

On the other hand, I looked around at the work being done by artists who use family photographs as source material in their creative work. I've followed Annu Palakunnathu Matthew's work for a long time and have been drawn to how intriguing, different, and smart it is. Annu is also the most reflective and articulate artist I know, where the cerebral matches equally with the affective and intuitive.

Annu's work has always felt different to me from that of other artists who use family photos in their work, likely because of Annu's collaborative method. She gets to know the families depicted in the images, interviews them about their stories, and works with the generations of family members to produce the resulting image.

In this way, the work is as much in the process as well as the result. Her work expands the notion of the family photograph as a nexus of interactions, only one result of which is the final image.

While not all of Annu's work incorporates family photography, much of it does so in a direct or indirect way. It links with her larger body of work by using a familiar visual form—in this case the family photograph—that has become part of a collective consciousness. It is a familiarity, she says, that draws people into the work and then asks them to question their assumptions about themselves and the world around them. Each image is important not only for what it shows, but also for what is not shown—what is hidden, and what has been lost.

For Annu, the family photograph is an object filled with emotional and psychological energy. Her work reveals the expressive potential of family photographs and builds on the powerful grip they have on our imagination, memory, and sense of self. Indeed, she uses family photos as a way to explore the larger dynamics of national identity, collective memory, and social transformation.

For Annu, the family photograph is an object filled with emotional and psychological energy.







DEEPALI DEWAN INTERVIEWS ANNU PALAKUNNATHU MATTHEW

DD: Much of your work uses family photographs as source material for your creative work. What draws you to family photos? When did you first start to use them? How has your use of family photos changed over time?

APM: A number of my projects start with images from popular media to engage the viewer with something that initially appears to be familiar. For example, in *An Indian from India* and *Bollywood Satirized*. More recently I have been using family photographs. Again, because of their universality across cultures, they help to initially engage my viewers. Then the work takes that further to ask the viewer to question their assumptions. I am drawn to the family photograph for what they initially represent and for what they often also hide.

I first started using family photographs in a personal project that I created during a residency at the Anderson Ranch in Colorado. The project was to mark my father's 25th death anniversary. I created fabricated memories by combining snap-

shots from my childhood with recently made images from England with my Holga camera. I actually had forgotten about my first use of family photographs until this show. I started with using my own family photographs to explore my own story and now collaborate with other families to tell their stories.

DD: How do you meet the families you work with and what is that process like?

APM: I find families through word of mouth, recommendations from others, Facebook postings, and by contacting local photographers. In Vietnam, a student of my husband's put me in touch with a producer of the TV show *Vietnamese Idol*. She had 10 families ready by the time I arrived. In another city, I contacted a local photographer. He put me in touch with a family who then introduced me to more.

I usually communicate with the families by phone or email. I arrive at their doorstep, usually with my husband, David, who assists me, and my huge bag of lighting gear. Having David there is a huge boon as it allows me to interact and connect with the families as I go through their albums while he sets up the lights. As he is also a photographer, we speak the same "language." He also gets on very well with kids, which is always charming. As I go through the family albums, memories pour out amidst the family members I am meeting. I love hearing their stories and understanding the family better. While we talk, I decide on an image and then scan it. The final animation and the re-enacted images that I make with

Re-Generation, India, Annu (details) 2011-2015.

Opposite: To Majority Minority, Ysabel (detail), 2014.



I liked the challenge of using a simple tool and my knowledge of the technical aspects of photography to create beautiful images. Memories of India, Nested Baskets, 1996.





Above: Memories of India, Billowing Fabric, 1998.

Below: Memories of India, Woman at River, 2002. the family are based on that one image, so finding the right one is important.

I then take family photographs for the family. Beforehand, I send instructions on what to consider wearing (no text on T-shirts, please wear complementary colours etc). The photos for my project get converted into black and white, so the colours don't matter, but it makes a huge difference for the family photos. These photographs include other members and friends of the family and not just the three generations of women. Taking the initial photos gets everyone to relax and they get used to the lights we have set up and the camera. We then rearrange the lights to match the original photograph, which the final animation will be mimicking and I get the three generations to collaborate and reenact them. Usually the daughter and granddaughter help guide the different participants and correct their hair, dress, angle, etc. Again, I like that interaction and collaboration. There is also an obvious interest in how the family will be represented.

I then interview the grandmother and/or daughter to hear their family's story specifically connected to the concept I am working on (Partition, immigration). It sometimes gets pretty emotional. A number of these women have become my Facebook friends and I update them about my shows via email.

DD: Your work seems to be as much about different techniques of photography as it is about the themes covered. Can you speak about the different photograph processes in your work and how you choose which ones to work with? How do the particular photographic format and technique contribute to the meaning of a piece for you?

APM: My projects always start with an idea. Figuring out how to communicate that idea comes through experimentation, feedback—and crossing my fingers. With my past experience with computers, I don't have a fear of technology and I love discovering how the extended digital toolbox can help me.

The idea for the final presentation (lenticular prints) in *The Virtual Immigrant*, happened when I looked at the photos that I had started to take. The participants always seemed to stand in the same pose, which lent itself to the overlapping/back and forth experience of viewing that a lenticular print gives and it was a perfect metaphor for the virtual immigrants experience. This was before I was even thinking about video.

In the work *Memories of India* I used the Holga, a plastic \$20 toy camera, which is known for having only a few exposure settings. I didn't want to get bogged down with the technical aspects of photography. I liked the challenge of using a simple tool and my knowledge of the technical aspects of photography to create beautiful images.

DD: So much of your work seems to stem from your own life story. Why?

APM: This is because I feel more comfortable speaking about issues that I am concerned with through the lens of something that I have experienced. Frankly, it is the ideas that stick with me and interest me the most.

THE FAMILY CAMERA

What is a family photograph? To some, it is a precious frozen moment. To researchers, it is a document or evidence of history. To others, it is a medium where we can express ourselves.

When a person makes the conscious decision to look through a lens and capture the scene before them, that photograph has a personal meaning. The decision to capture that particular moment is influenced by the relationships between a person's being, history, and current environment. How that image is interpreted and perceived by others, whether by family members or strangers, is then affected by their individual perceptions.

How do family photographs shape our memories? What can they tell us about history? Do our family photos have meaning for anyone else? In order to explore these questions and others, the ROM has launched The Family Camera Project. This community archive project will collect and preserve family photographs and their stories in the ROM's collection. Future generations, teachers, historians, and scholars will have access to these stories, which will enable people to write new histories of Canada.

The first phase of this project will take place from May to October 2015, and focus on families and descendants who have some link to Bangladesh, India, Pakistan, Sri Lanka and Vietnam. It will also focus on family photographs from the Canadian African and Caribbean communities, Families can participate in this archival effort by contacting ROM Curator Deepali Dewan at deepalid@rom.on.ca or 416.586.5698. For more information visit rom.on.ca/ROMfamcam.









DD: Autobiographical references were more direct in your earlier work, but your recent work seems to be more of an abstract reference to your own life experiences, such as living between multiple cultures. Would you agree? If yes, how do you understand this evolution in your work?

APM: I do agree but unfortunately I don't understand the evolution! When I look at my work it seems like a logical progression, but as an artist the progression doesn't feel logical at all!

When I started photography, I wanted to be a photojournalist. But I soon realized that I am too much of an introvert and shy. Over the years, I have become more comfortable interacting with people (though I am still an introvert) and I wonder if this now allows me to also include the stories of others.

DD: What kind of resistance or challenges have you encountered in your personal journey to become a photographer and how do you think this has shaped your art?

APM: I grew up in India in the 1980s and 90s and there was pressure to have an arranged marriage. Frankly, I had assumed, like most of my classmates, that I would get married soon after college. Luckily I didn't succumb to that narrative (I have no idea why. Maybe because I had relationships that I knew would not last a lifetime.) Luckily for me, that pressure did not come from my mother, despite the pressure she had from the community around her, doubly so as a widow.

I had taken one optional photo class in college in India. In my memory, there were 15 of us, one camera and two rolls of film for the semester. The magic of the darkroom turned me on to photography. When I started photography, I had no idea how I was going to make a living. One idea was to be a photographer on the beaches of Goa, selling Polaroid photos to tourists of themselves on the beach. Once I came to the United States I feared I wouldn't be able to afford anything more than a home in a trailer park. I guess these thoughts drove me, but I am not sure they shaped all my work. The work that my experiences in India did shape is Bollywood Satirized and Fabrications of the Truth.

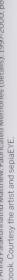
DD: What kind of photography are you drawn to? Who are your favourite photographers?

APM: Though my work has become more and more photobased, I still love and respond to black-and-white photography. I love Duane Michals, Ray Metzker, Henri Cartier-Bresson, and Tony Ray-Jones to name a few.

I had seen an image of the 30th street train station in Philadelphia in *Camera and Darkroom* magazine and loved it, as it was an image that I wish I had "seen." I wanted to meet the photographer. It so happened that an assisting job came up and I met him, and he is now my husband, David Wells.

The other work I appreciate is by other artists who have also lived between cultures. The photography of Shireen Neshat, Hiroshi Sugimoto and Abelardo Morell come to mind.









Fabricated Memories (details), 1997-2000

When I started photography, I wanted to be a photojournalist. But I soon realized that I am too much of an introvert and shy.

> DD: What inspired you to start turning still images into animations?

APM: It seems a natural progression from the diptychs of An Indian from India to the lenticular prints with the Virtual Immigrant to the photo animations of Re-Generations...but it wasn't. The number of digital tools was exploding and I became interested in stop animation. That converged with my interest in family photographs and led to Re-Generation, which is a series of photo animations.

DD: Some of your work seems to have what one could call a feminist dimension, such as Re-Generation, which focuses on three generations of women. Is this fair to say? If so, what draws you to this perspective?

APM: I started Re-Generation in India. There were two reasons why I focused on women. One is that they more overtly show the change in

dress between the generations compared to men. Second, I did like walking into these homes and giving the women all the attention and involvement. So yes, it does have a feminist dimension, but also a visual one.

DD: Open Wound references the traumatic events of 1947 when India's independence from British colonial rule was marked by much violence that accompanied the creation of India and Pakistan as separate countries. How did this work come about? Has the work ever been exhibited in South Asia?

APM: When I was doing *Re-Generation*, I photographed a family in Israel where the grandmother was a Holocaust survivor. It made me realize the importance of including her history and that every family has a history.

Also going to the Holocaust museum in Israel got me thinking about how, during the Partition over a million died and nearly 15 million were displaced in three months. Yet, we have nothing to commemorate it. The children of the Partition are getting older and though there have been academic oral histories done. I wanted to create work that would make the survivors' voice more accessible to a larger audience. When I was in school in India, we never studied the Partition. Through my project I learned that three of my classmates' families had been displaced by Partition.

I did the Open Wound work on a Fulbright fellowship to India and finished it just last year. It had not been seen by a large South Asian audience, until the recent San Jose Museum exhibition. It has not yet been exhibited in South Asia. o

ANNU PALAKUNNATHU MATTHEW is a contemporary artist. Her exhibition Re-Generations runs until October 18 at the ROM. It is curated by ROM Senior Curator DEEPALI DEWAN.





The Collecting Genius of Charles Currelly

BY SARAH FEE

harles Trick Currelly was a man of the cloth in many ways. He famously served as a missionary in Manitoba in the late 1890s before he assumed his true vocation as the ROM's first director of cultural collections. Few people today, however, remember that Currelly was also an avid collector of textiles and dress; before 1940, he brought in over 7,000 pieces to the ROM, thereby founding the world-class collection we enjoy today.

I have spent many hours plumbing the Museum's rich archives to explore *why* Currelly collected all this cloth, and *how* he was able to acquire amazing and iconic pieces, many of which have been featured in galleries throughout the Museum in recent years, right up to today. (See "Currelly Textiles on Display," page 36.)

Why did Currelly bring in large numbers and an incredible variety of exquisite fabrics and dress? On the one hand, his love of cloth was shaped by a lifelong fascination with the handmade. As a boy growing up in a small Ontario town, he had a favoured pastime: observing local craftsmen. His autobiography is sprinkled

with textile memories, such as watching farmers take their wool to mills, the homemade coverlets that blanketed their beds, the women of all walks of life bent over their embroidery. During his missionary stint in Manitoba, he learned from Metis communities to make hide garments; later, in Turkey, he sat down with village women to learn how to knot carpets.

On the other hand, Currelly's collecting was shaped by wider international museum movements, especially the influential Victoria and Albert Museum. Founded in London in 1851, the Victoria and Albert had as its major mission to encourage and inspire British national industry. Most of the large museums created in North America after 1870 followed this model in their early years. They collected "the best objects of the past" not for aesthetic enjoyment or to teach about distant lands, but rather to inspire local manufacturing; it was strongly felt that viewing objects would elevate the tastes of factory owners, designers, workmen, shopgirls, and consumers alike. In this pursuit, museums collected and displayed textiles for their inspiring designs. The cultural wing of the ROM was founded in part on this premise.



Above:

ROM European collection, c. 1914

1.) Tapestry

- 2.) Carpets

 3.) Church vestments

Below: Photograph of women's informal robes offered for sale to ROM by George Crofts c. 1915. Currelly acquired all of them, plus dozens more (George Crofts Album, ROM Far East Collections).



In 1911, when the Museum was still in its planning phase, Currelly passionately wrote, "Everywhere in Europe's museums, the workers both male and female are allowed to draw and photograph objects that bear on their work, and ... take back to their factories models and inspiration which convert them into first class workmen. ...This is the training that the master mechanic who makes fine things knows to be of value. This is the man or woman who has received first consideration in the making of our Museum." In 1927, Currelly reiterated that the ROM was "a museum of industrial art, large enough to make Ontario a centre for the study of design and methods of work of the great periods of the various industries."

This is *why* Currelly was, in his own words, originally "keen on cloth." But *how* did he collect 7,000 textile items for the ROM before 1940? Anticipating the Museum's creation, he began long before it opened its doors. As part of the Egypt Exploration

Fund team from 1905 to 1906, he personally excavated four textiles, now in ROM collections, at the archaeological site of Deir el-Bahri. But like other museum men of the day, Currelly relied primarily on dealers. While in Egypt from 1902 to 1909, he spent his spare time—and money-prowling the many antiquity shops of Cairo's Moosky Street bazaar. The well-known merchants Joseph Cohen and E. Hatoun sold him some 100 carpets, 500 early Islamic and Christian textiles dating from the 5th to 10th centuries, and some 100 embroideries from Turkey and the Greek Isles. Visiting Spain in 1908 to study Islamic architecture, he purchased over 500 velvets-mostly fragments, but also 17th century church vestments—at the Spanish Art Gallery.

Residing for extended periods in London from 1905 to 1914, Currelly was at the epicentre of the international art market. Political and economic upheavals in China were causing Chinese antiquities to stream into the shops of prominent London dealers, and Currelly was soon knocking at their doors. Through one of these dealers, S.M. Franck, he acquired 178 Chinese silks, including a rare 17th century emperor's "dragon" robe. When Currelly heard that the renowned lace dealer Samuel Chick had assembled a large comprehensive collection of historic lace, Currelly raced across London to Chick's shop and convinced the reluctant dealer to part with it. Today this valuable collection continues to inspire lace practitioners and research specialists alike.

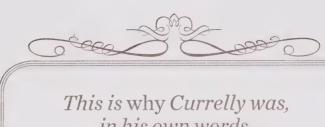
Paying off the dealers required equally hard work and creativity on the part of Currelly. He

found a sponsor for early Christian and Islamic textiles in Walter Massey, who made them part of a Biblical Study Collection; his cousin Lillian Massey Treble paid for the hundreds of exquisite Turkish and Eastern European embroideries, while another faithful patron, Mrs. H.D. Warren. generously underwrote numerous pieces of Chinese imperial costume.

Even part of Currelly's honeymoon was spent collecting cloth. Following his marriage to Mary Newton in the summer of 1909, the newlyweds travelled for 18 months to Paris. Vienna. Germany, Egypt, Jerusalem, and Damascus, visiting museums and buying objects wherever they went. In Jerusalem, they spent time in the company of John Whiting, member of the infamous American Colony of Jerusalem. Founded as a utopian Christian commune by a small group from Chicago, the American Colony by 1910 largely turned to commerce, selling photographic postcards and antiquities from its American Colony Store. From 1904 to 1940, Currelly bought more than 2,000 artifacts from the store in Jerusalem and its sister branch in New York City, including 50 textiles and dress items from the Middle East and Central Asia.

Although Currelly was most often based in Toronto from 1914 to 1945, his collecting barely slowed. He hired art dealer Thomas Sutton to be the ROM's official advisor and buying agent in London. Prowling Bond Street galleries and attending auctions, Sutton ultimately channelled thousands of objects to the ROM, including some 713 pieces of European textiles and fashion. Others were actively building the collection. Dr. T.F. McIlwraith, appointed Keeper of Ethnology at ROMA in 1925, steered the acquisition of dozens of African and First Peoples' dress. So, too, it should be remembered that several of the ROM's important collections of textiles were inherited from pre-existing university museums, including the George Mackay collection of Indian and Aboriginal Taiwanese dress, which came via Knox College.

Currelly's infamous charm also ensured a steady stream of donations. It included a 1916 gift of pre-Columbian Peruvian weavings from Julio Tello, the "father" of Peruvian archeology, who met Currelly while on a speaking tour in the American Southwest. In 1934 came a momentous gift of over 1,200 splendid historic painted and printed cottons made in England, France, and India. The donor was Mrs. Harry Wearne of New York City. Currelly had previously exchanged only a single letter with her, but in a few lines had convinced her that the ROM would be the



in his own words, originally "keen on cloth."





CURRELLY ON DISPLAY

Some examples of pieces collected by Currelly that have recently been on display at the ROM



1. Capote made from a Hudson Bay blanket by Currelly's mother and worn by Currelly while working as a missionary. Currently on display in the Daphne Cockwell Gallery of Canada: First Peoples Gallery.



2. 1,000-year-old Peruvian iridescent feather cape, *BIG*, Patricia Harris Gallery of Textiles & Costume, 2012. **3.** Imperial Chinese woman's silk gown lavishly embroidered with butterflies, *Forbidden City: Inside the Court of China's Emperors*, 2014. **4.** Textile fragment, Egypt, 4th–5th century AD, *Cairo Under Wraps*, Patricia Harris Gallery of Textiles & Costume, 2014. **5.** 18th-century silk dress that has been attributed to Marie Antoinette, *Out of the Vaults*, 2010. **6.** Painted cotton hanging (*palampore*), currently on display in the Sir Christopher Ondaatje South Asian Gallery.



best place for the textile archive of her recently deceased husband Harry Wearne, a British-born textile and wallpaper designer and printer. A decade later, Currelly's long-standing friendship with William Holman Hunt, an influential English painter and founding member of the Pre-Raphaelite Brotherhood, brought to the ROM a gift of some 33 Middle Eastern robes that Holman Hunt had collected to serve as costumes in his paintings.

So what did Currelly do with all this cloth? In his mission to "benefit the public," he put the maximum on display as soon as the Museum opened in 1914. Rugs and tapestries were hung wherever a blank wall could be found; a dedicated room called the Lace Gallery naturally exhibited the great Chick collection that Currelly had acquired in London. But soon it was also overflowing with the wide range of things he had continued to amass: Asian embroideries, Italian velvets, and Peruvian textiles. Church vestments, Chinese imperial costume, Palestinian robes, and ethnographic dress were further scattered around other themed exhibit halls.

When the 1933 Museum wing was opened, four entire galleries in the original building were expressly dedicated to textiles

and dress. In 1940, testament to the popularity and importance of these collections, Currelly created an independent Textile Department, the direct ancestor of our Centre of Textiles & Fashions. Its very first curators—Dorothy and Harold Burnham and Katharine "Betty" Brett—would go on to make the ROM internationally famous for its collection, through their pioneering exhibits and publications. But they did so in large part using the vision of Charles Currelly, the ROM's original "man of the cloth." o

CARA CARA

The ROM invites donors to become members of the Charles Trick & Ada Mary Currelly Legacy Society. Members are invited to private ROM events, lectures, and luncheons with ROM curatorial staff. For more information on ways you can make a lasting impact at the ROM for generations to come, please contact Janice Correa, Director, Legacy & Leadership Gifts, at 416.586.5578 or janicec@rom.on.ca.

Asian Inspired

Visit the ROM Boutique and bring home the treasures of a well-travelled collector

Great interior designers have a long tradition of travelling far and wide in search of inspiration. They know that great designs can come from almost anywhere—art, fashion, fabric, and of course, furniture. Although the mediums are varied, the process of creating an attractive and inviting space in your home often begins by choosing a few representative items as a foundation, and then building your own unique look from there. What's hot? Check out this unique blend of modern metallic and classic Asian influences. The best part? They are all available from the ROM Boutique. o

Available now:

- 1. Assorted Pillows \$69.99
- 2. Brass Seated Buddhas (\$49.99; \$249.99)
- 3. Silver & White bench \$499.99
- 4. Silver & White Square Pouf \$249.99
- 5. Large Brass Singing bowl \$499.99
- 6. Indian copper bell \$59.99
- 7. Folding silver chair \$299.99
- 8. Forbidden City Virgin Wool Rug \$7000



Summer Travel...

Local walks, bus tours, and the Gulf of Naples



ROMwalks

Walk the ROMwalk

ROMwalks are free and held Sunday afternoons at 2 pm and Wednesday evenings at 6 pm during May to October, rain or shine. As part of our special ROMwalk Plus tours, you can reserve a spot to stroll the private enclave of Wychwood Park, honour the Pan-Am Games with a tour of the waterfront, or learn the stories of Historic Toronto for \$10. For tickets call 416.586.5799.

For the full schedule and starting points for ROMwalks visit rom.on.ca/romwalks. Follow the latest ROMwalks activity on Twitter @ROMtoronto and #romwalks.





NECROPOLIS

JULY 8 • 6:00-8:00 p.m.

WHISKEY, WHARF, AND WINDMILL

JULY 26 • 2:00-4:00 p.m.

WATERFRONT*AUGUST 9 • 10:00-11:30 p.m.

YORKVILLE

AUGUST 30 • 2:00-4:00 p.m.

STORIES OF HISTORIC TORONTO*

SEPTEMBER 6 • 2:00-3:30 p.m.

WYCHWOOD PARK*

SEPTEMBER 13 · 2:00-3:30 p.m.



Look for the purple umbrella at the meeting sites.

RIDE

ROMbus

Feel like escaping for a day? Take a trip with the Museum to themed places in Toronto and surrounding areas.



CREEMORE

SEPTEMBER 29, 2015 • 7:45 a.m.-6:30 p.m.

As the fall colours begin to set in, come and spend a day on the Niagara Escarpment in the town of Creemore. Witness the history of this historic town come alive as curator Corey Keeble recounts the stories of its prosperous railway and farmers. Then visit the organic brewery, Creemore Springs Brewery, and the 100-Mile Store. To register, contact programs@rom.on.ca or call 416.586.5797.

Members Price \$125

^{*} indicates ROMwalks Plus





Mexico: Textile Traditions February 3 to 14, 2016

Tour Mexico with Chloë Sayer, guest curator of iViva México! and share in her knowledge of the arts and culture of Mexico.



Around Newfoundland August 2016

Visit Newfoundland by sea. Sailing from St. John's, venture to the earliest known settlement in North America.



North India January 2017

Join us as we explore north India's multifaceted culture, history, and traditions.



Japan March 2017

From the ultra-modern to the traditional, Japan is awash with delights for the eye and the palate.

A Common of incoming Military Contraction Contraction

Special Events, Offers and More...

Make the most of your ROM Membership!



POMPEII GUIDED TOURS AVAILABLE TO ROM MEMBERS

Guided exhibition tours are offered daily at 12:00 p.m. and 2:00 p.m. for only \$4 for ROM Members. The ROM's knowledgeable guides bring the story of Pompeii to life.

FREE UNLIMITED ADMISSION

Members have free unlimited access to all ROM exhibitions all year long! Members are not required to reserve tickets for special exhibitions but it is recommended in order to secure the date and time of your choice.



Enjoy **free** visits to the following institutions this summer. Simply present your ROM membership card and ID upon arrival. Offer excludes guest privileges, and a surcharge may apply to special exhibitions. For details visit **rom.on.ca/members/events.**

Art Gallery of Ontario

July 4 & July 5

Your complimentary admission includes the AGO's permanent collection, free coat check, and access to the Norma Ridley Members' Lounge. Enjoy a 10% discount to shopAGO & shopAGO

kids, the AGO restaurant FRANK, caféAGO, and Espresso Bar.

Black Creek Pioneer Village July 18 & 19

See the Village covered in handmade quilts! Admire newly stitched quilts and rarely seen pieces from the Black Creek collection.

THEMUSEUM, Kitchener July 25 & 26 and August 22 & 23

Families will enjoy exhibitions and programs including *DINOSAURS: Edge of Extinction* and the Dino show featuring a live T. Rex. Art lovers will enjoy the galleries including the new exhibition *Getting Naked*.

Members are also entitled to special discounts at the ROM Boutique, ROM Kids Boutique & Druxy's!

TOURING CANADA THIS SUMMER?

Enjoy free admission to six Canadian museums and art galleries, including Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery. Valid ROM membership card and ID required.

SPECIAL GARDINER MUSEUM DISCOUNTS

ROM Members enjoy 25% off admission to the Gardiner Museum and 10% off at the Gardiner Bistro by à la Carte throughout 2015. For more information visit rom.on.ca/members/benefits or call the Gardiner Museum at 416.586.8080 for details.



MEMBER PROFILE

MEET **MICHAELLA MARCHETTA**

Michaella Marchetta is currently studying geological engineering at the University of Waterloo.

Q: How many times do you typically visit the ROM in a vear?

A: I usually visit the ROM at least two or three times a year, sometimes more.



O: What do you consider the greatest benefit of your ROM membership?

A: The greatest benefit is that I can go whenever I'm in the city! I don't have to think about it or plan; it's easy! Another great benefit is that I can bring family and friends with me as well, so that they can share the experience of what the ROM offers.

O: When you come to the ROM do you have any favourite exhibits that you find yourself returning to? What are you looking forward to?

A: My favourite destination is the geological galleries. I have come to appreciate them more since I started studying geological engineering. Every piece is so unique and beautiful. As for upcoming exhibitions, I am looking forward to the Pompeii exhibit, as I've always loved learning about ancient cities.

Other than the ROM, do you have other favourite places in Toronto to visit?

A: Yes, I also like spending time at the Kensington Market, and almost any greenspaces places where you can really see and feel the art and culture of the city.

Q: If you could borrow something from the ROM for a year to take home what would it be? Why?

A: I would take home something from one of the geology galleries. Something like that



GIVE A GIFT! ROM MEMBERSHIP MAKES A PERFECT GRADUATION

ROM Members save up to \$20 on select gift membership levels. Purchase gift memberships online at rom.on.ca/ members or call 416.586.5700. Use promo code MEMGIFT to save.





would look great in my room next to the window....or a ring from the precious gems gallery will do, too!

Aspiring geological engineer, Michaella Marchetta, enjoys spending time in the Teck Suite of Galleries Earth's Treasures.

BECOME A MEMBER!

Membership Family/ Dual: 1 yr \$149; ROM Social: 1 yr \$149; Individual: 1 yr \$97; Senior Family: 1 yr \$145; Non-Resident: 1 yr \$102; Student: 1 yr \$54; Curators' Circle: 1 yr \$189; Museum Circle: 1 yr \$323; Director's Circle: 1 yr \$626; Young Patrons Circle: \$600+; Royal Patrons Circle: \$1,800+. Two-year rates also available.

Membership Services: 416.586.5700 • email to: membership@rom.on.ca • rom.on.ca/members



ROM GOVERNORS



THE POWER OF PHILANTHROPY

The ROM is an endlessly inspiring place for donors, and in my short time here I have seen powerful examples of philanthropy in action. The positive impact made by our donors is everywhere—whether they are helping acquire a rare Greek silver coin from 400 BC or a worldclass collection of 22.000 ores and minerals from Thailand, supporting the underwater discovery of the historic Franklin Expedition or endowing a Chair in vertebrate palaeontology—philanthropy fuels the ROM's remarkable curatorial research and collections.

Royal Patrons Circle (RPC) and Young Patrons Circle (YPC) members alone donate more than \$1.7 million annually in support of the ROM's highest priorities, which helps bring engaging exhibitions, public programs, and educational initiatives to life for the public. As a volunteerdriven organization with over 1,300 volunteers and 2,000 donors who contribute an incredible 200,000 hours and close to \$14 million per year to the Museum, the ROM simply could not offer the wide range of exceptional visitor experiences it does without our large family of dedicated volunteers and generous donors, patrons, and corporate partners.

We recently celebrated the power of philanthropy at our annual Chairs' Reception, where we honoured Sal Badali, Jennifer Ivey Bannock and Harriet Walker with the Lieutenant Governor's Distinguished Service Award, and BMO Financial Group with the Donor of Merit Award. We were also thrilled to offer our ROM family the first look



at our future Dawn of Life Gallery at this special event. This exciting new gallery will examine our deep past, from single-celled beginnings billions of years ago to the appearance of dinosaurs and mammals over 200 million years ago, and showcase spectacular fossils and ground-breaking research using innovative new technology.

As we successfully close the Love the ROM campaign this month and begin to work with our volunteers and donors to realize the Centennial legacies it will make possible, we are so grateful for your steadfast support.

Susan

SUSAN HORVATH PRESIDENT & CEO **RPC FELLOW**

LOVE FOR THE ROM

Donors to the Love the ROM campaign are playing a personal role in shaping the future of the Museum and transforming the visitor experience through bold Centennial legacy projects. There's still time to make a donation—the campaign closes on June 30, 2015. Visit rom.on.ca/lovetherom or call 416.586.5660 for more information.

GET IN TOUCH!

t: 416.586.5660 e: susanh@rom.on.ca w: rom.on.ca/support @SusanH_ROM

EMPOWERING YOUTH

A new program helps kids reach their full potential

The ROM, Toronto Community Housing Corporation (TCHC). and St. Alban's Boys & Girls Club are working together to launch a unique pilot program aimed at advancing the educational achievements and career aspirations of children and youth living in TCHC neighbourhoods. The goal is to build capacity in high priority communities across the Greater Toronto Area by better connecting young people to meaningful educational and employment opportunities.

As one of Canada's largest extra-curricular educators, a visit to the ROM can inspire, promote creativity, and broaden horizons. Established in 2008, ROM Community Access Network (ROMCAN) eliminates systemic barriers such as geography and socio-economic drivers that often prevent access to the Museum. ROMCAN has enabled over 430,000 people from 40 community agencies and organizations to participate in a meaningful experience at the Museum.

It's a powerful example of how philanthropy can affect real change in our community

- Cathy Speel

The ROM and its partners all have core mandates to build and strengthen communities. Together, we can reach and inspire thousands of children and youth, ages 6 to 16, living in TCHC communities facing a wide range of barriers. This innovative pilot program will actively engage children and youth through programs in their own backyards and field trips to the ROM, to nurture the next generation of leaders and change-makers by providing skills for future employment in science, technology, engineering, arts, and math.

"We're very proud to support this important project, which is focused on engaging some of the young people in our city who need it most," says Cathy Spoel, Director ROM Board of Governors. "It's a powerful example of how philanthropy can affect real change in our community." Cathy and her husband, Michael MacMillan, have generously supported this new community project.

Help us make a lasting positive impact on youth by making a donation today. Please contact Mischa Mueller at 416.586.7946 or mischam@rom.on.ca for more information on how you can make a difference.





MARTHA HOGARTH

A passion for all things ROM



Martha generously donated a beaver specimen to the ROM, inspired by her family's early Canadian beaver collection at their cottage in the Lake of Bays. This very personal gift reflects her love of all things Canadian, including the ROM.

For close to 40 years, Martha Hogarth has been a devoted volunteer and supporter of the ROM. A native of Quebec, she first found out about the Museum from a good friend while chatting after a tennis match. It was 1977 and Martha was new to Toronto with degrees from Bishop's and McGill universities under her belt, and a young family at home. She started volunteering at the ROM and quickly grew into her role as a docent, forming lifelong friendships with fellow members, and later becoming President of the Department of Museum Volunteers (DMV).

Martha was one of the main organizers of the ROM's annual Decorative Arts Symposium and Studies in Silver Lecture, working closely with volunteers Elsa McKay, Danuta Buczynski and European curators. "Martha worked tirelessly to share these public programs with the community, and to ensure their success for more than 25 years," says Robert Little, ROM Curator, Mona Campbell Chair of Decorative Arts.

"I enjoyed being a conduit between the Museum and its volunteers, coordinating visiting lecturers and hosting special dinners for the presenters," says Martha. She also chaired the European

galleries section of the Docent Committee, writing tour scripts to bring the collections to life for visitors. Setting her sights beyond the Museum's walls, Martha coordinated a ROM trip to India and took her grandsons to the Galapagos Islands with ROM Travel.

Together with her husband, Richard, Martha's longstanding support of the ROM has been instrumental in the realization of countless public programs and projects, ranging from local Canadian initiatives to the acquisition of the ROM's T. Rex. She has displayed tremendous leadership as a member of the Board of Trustees, Renaissance ROM Campaign Cabinet, and Lieutenant Governor's Lifetime Giving Circle. Volunteers like Martha are the lifeblood of the ROM, and we are so grateful for her remarkable dedication, generosity, and passion.

PLANTING SEEDS FOR THE FUTURE The changing face of the ROM Thanks to generous community support for the Love the ROM campaign, the Museum's bold new plans for the ROM Plaza are close to fully funded. This exciting Centennial legacy project, which is set to begin in early 2016, will transform the ROM's visitor welcome experience, providing the community with beautiful biodiversity gardens, outdoor public programming, and an open-air performance space. Fundraising continues for two critical elements (see facing page) that will help enliven and elevate the project, as well as preserve it for the enjoyment of generations to come. **DID YOU KNOW?** The ROM's green roof hosts 37 species of plants and bees, demonstrating the potential of the Plaza gardens to host a vast array of biodiversity for citizen science and environmental programming. 45 ROM magazine Summer 2015



"Don't let this robe's simplicity fool you. It possesses the story of a warrior's life..." **JOSEPH BOYDEN** Award-winning author





Armed conflict between North American Indian tribes featured on the Great Plains, and out of this activity grew the genre of war painting. Typically the paintings adorned the warrior's teepee, shirt, and robe—displaying his exploits and signalling his status within the ROM objects in Every Object Has a Story available at the ROM Boutique or online at shop.rom.on.ca. Members Price: \$26.95



EXTRAORDINARY EVENTS HAVE A HOME AT THE ROM

Unrivaled elegance in an iconic Toronto location sets the stage for a distinctive experience. Treat your guests to award-winning hospitality in Canada's premier event venue.

HOW CAN YOU EXPLAIN THE UNEXPLAINABLE ?

LIKE BEING IN THE NUMBER
1 CITY IN THE WORLD*.

San Miguel de Allende LIVE IT TO BELIEVE IT

